

CAPILANO UNIVERSITY COURSE OUTLINE		
TERM: Fall 2013 or TBA	COURSE No: Art History (AHIS) 325	
INSTRUCTOR: TBA	COURSE NAME: <i>APPROACHES TO ART</i>	
OFFICE: TBA LOCAL: TBA E-MAIL: xxx@capilanou.ca	SECTION No: 0X ROOM: TBA	COURSE CREDITS: 3
OFFICE HOURS: TBA or by appointment or via e-mail		

COURSE FORMAT:

Three hours of class time, plus an additional fourth hour delivered through on-line or other activities, at the instructor's discretion, for a 15 week semester, which includes two weeks for final exams

COURSE PREREQUISITES:

45 credits of 100 level or higher course work, including 6 AHIS credits at the 100 or 200 level

COURSE DESCRIPTION:

Through close reading and discussion of influential art-historical texts, this course will critically survey various approaches that have characterized the interpretive discourse on art from the Renaissance to the present day. Topics will include (auto-)biography, stylistic/formal analysis, connoisseurship, iconography and iconology, patronage and reception, social history, Marxist perspectives, psychoanalytic approaches, semiotics and structuralism, postmodernism, postcolonialism, deconstruction, feminism and gender studies.

COURSE STUDENT LEARNING OUTCOMES:

Upon successful completion of this course, students will be able to:

- explain what art historians do and know what kinds of questions they ask about works of art
- understand—and distinguish between—various interpretative and analytical strategies, theories and methodologies that have been applied to works of art, demonstrating a fuller picture of the history of art history
- engage critically with challenging texts, and articulate their visual perceptions in an informed, cogent and creative manner through writing and speaking
- consider a given work of art in the context of the course readings, as demonstrated in a cogent and correctly formatted and documented written assignment
- make use of a set of critical tools that may be useful in their own engagement with art

COURSE WEBSITE: TBA

REQUIRED TEXTS:

- ADAMS, Laurie Schneider. *The Methodologies of Art: An Introduction*. Boulder, CO: Westview Press, 1996.
- EDWARDS, Steve, ed. *Art and its Histories*. New Haven: Yale UP, 1999.
- FERNIE, Eric, ed. *Art History and its Methods: A Critical Anthology*. London: Phaidon, 1995.

- PREZIOSI, Donald, ed. *The Art of Art History: A Critical Anthology*. 2nd ed. Oxford: Oxford UP, 2009.

ALTERNATIVE OR SUPPLEMENTART TEXTS:

- BARNET, Sylvan. *A Short Guide to Writing about Art*. 10th ed. Upper Saddle River, NJ: Prentice Hall/Pearson, 2010.
- D'ALLEVA, Anne. *Look Again! Art History and Critical Theory*. Upper Saddle River, NJ: Prentice Hall, 2004.
- MINOR, Vernon H. *Art History's History*. 2nd ed. Upper Saddle River, NJ: Prentice Hall/Pearson, 2001.
- WARTENBURG, Thomas E. *The Nature of Art*. 2nd ed. Belmont, CA: Thompson Wadsworth, 2007.

COURSE CONTENT

NOTE: Students are responsible for doing all the required ("ALL READ") readings before class, as documented by their weekly reading reports; in addition, the instructor will choose 2-3 further selections ("FOR POTENTIAL GROUP DISCUSSION IN CLASS") to be read and discussed in groups during class time.

Week 1: *INTRODUCTION: WHAT IS ART?*

ALL READ:

- Laurie S. ADAMS, *The Methodologies of Art: An Introduction*, chapter 1.

FOR POTENTIAL GROUP DISCUSSION IN CLASS:

- Donald PREZIOSI, Introduction, and "Art History: Making the Visible Legible," in *The Art of Art History*, pp. 1-11.
- Eric FERNIE, "Introduction: A History of Methods."
- Steve EDWARDS, *Art and Its Histories*, introduction.

Week 2: *BIOGRAPHY AND AUTOBIOGRAPHY*

ALL READ:

- ADAMS, chapter 6.
- PLINY the ELDER, excerpts, in EDWARDS, pp. 97-100.
- VASARI, excerpts from *The Lives of the Artists*, in FERNIE, pp. 22-42; PREZIOSI, pp. 22-26; "Life of Ambrogio Lorenzetti," in EDWARDS, pp. 93-96.

FOR POTENTIAL GROUP DISCUSSION IN CLASS:

- GHIBERTI, from the *Second Commentary*, in EDWARDS, pp. 100-104.
- CELLINI, from the *Autobiography*, in EDWARDS, pp. 105-109.
- Van MANDER, from *The Painter's Book*, in FERNIE, pp. 43-57.

- BELLORI, from *Lives of the Modern Painters ...* in FERNIE, pp. 58-67
- GONCOURTS, from *French 18th-Century Painters*, in EDWARDS, pp. 118-120.
- KRIS and KURZ, from *Legend, Myth and Magic*, in EDWARDS, pp. 124-128.

Week 3: *CONNOISSEURSHIP, STYLISTIC AND FORMAL ANALYSIS*

ALL READ:

- ADAMS, chapter 2.
- WINCKELMANN, "Reflections on the Imitation of Greek Works," in PREZIOSI, pp. 27-34.
- WÖLFFLIN, from *Principles of Art History*, in PREZIOSI, pp. 119-128; and in FERNIE, pp. 127-151.
- MORELLI, from *Italian Painters*, in FERNIE, pp. 103-115.

FOR POTENTIAL GROUP DISCUSSION IN CLASS:

- HOGARTH, excerpt from *The Analysis of Beauty*, in EDWARDS, pp. 43-52.
- RIEGL, "Leading Characteristics of the Late Roman 'Kunstwollen,'" in PREZIOSI, pp. 155-161, and "Late Roman Art Industry," in FERNIE, pp. 116-126.
- FRANKL, from *Principles of Architectural History*, in FERNIE, pp. 152-156.
- FOCILLON, from *The Life of Forms in Art*, in FERNIE, pp. 168-178.
- GOMBRICH, "Style," in PREZIOSI, pp. 129-140, and "Norm and Form," in EDWARDS, pp. 72-78.
- BAXENDALL, from *Patterns of Intention*, in PREZIOSI, pp. 45-53.

Week 4: *MODERNIST AESTHETICS AND THE AVANT-GARDE*

ALL READ:

- PREZIOSI, introduction to chapter 2 ("Aesthetics").
- KANT, *The Critique of Judgement*, in PREZIOSI, pp. 62-79.
- HEGEL, "Philosophy of Fine Art," in PREZIOSI, pp. 80-88.
- FRY, from *Vision and Design*, in FERNIE, pp. 157-167.

FOR POTENTIAL GROUP DISCUSSION IN CLASS:

- BAUDELAIRE, "On the Heroism of Modern Life," in EDWARDS, pp. 193-196.
- SIGNAC, "Impressionists and Revolutionaries," in EDWARDS, pp. 200-202.
- MARINETTI, "Foundation and Manifesto of Futurism," in EDWARDS, pp. 205-207.
- BARR, "The Development of Abstract Art," in FERNIE, pp. 179-180.
- GREENBERG, "Avant Garde and Kitsch," in EDWARDS, pp. 211-216.
- BURGER, from *The Theory of the Avant-Garde*, in EDWARDS, pp. 216-221.
- HUYSSSEN, introduction to *After the Great Divide*, in EDWARDS, pp. 221-224.
- RODOWICK, "Impure Mimesis," in PREZIOSI, pp. 89-108.

Week 5: *ICONOGRAPHY AND ICONOLOGY*

PAPER BIBLIOGRAPHY DUE

ALL READ:

- ADAMS, chapter 3.
- PANOFSKY, "Iconography and Iconology," in PREZIOSI, pp. 220-235.

FOR POTENTIAL GROUP DISCUSSION IN CLASS:

- PREZIOSI, introduction to chapter 5 ("Mechanisms of Meaning").
- PANOFSKY, "The History of Art as a Humanistic Discipline," in FERNIE, pp. 181-195.
- FAGG, "In Search of Meaning in African Art," in FERNIE, pp. 237-244.
- ALPERS, "Interpretation without Representation," in FERNIE, pp. 281-290.

Week 6: *ACADEMIES, PATRONAGE AND PROBLEMS OF MUSEOLOGY*

ALL READ:

- FELIBIEN, *Conférence de l'Académie Royale*, in EDWARDS, pp. 34-36.
- DUNCAN, "The Art Museum as Ritual," in PREZIOSI, pp. 424-434.

FOR POTENTIAL GROUP DISCUSSION IN CLASS:

- REYNOLDS, excerpt from the *Discourses on Art*, in EDWARDS, pp. 36-43.
- RUSKIN, evidence to the National Gallery Site Commission, in EDWARDS, pp. 63-69.
- CROW, "The Salon Exhibition," in EDWARDS, pp. 85-89.

Week 7: *ANTHROPOLOGICAL AND MARXIST PERSPECTIVES*

ALL READ:

- ADAMS, chapter 4.
- WARBURG, "Images from the Region of the Pueblo Indians," in PREZIOSI, pp. 162-188.
- CLARK, "The Conditions of Artistic Creation," in FERNIE, pp. 245-253.

FOR POTENTIAL GROUP DISCUSSION IN CLASS:

- PREZIOSI, introduction to chapter 4 ("Anthropology and/as Art History").
- BURCKHARDT, from *Reflections on History*, in FERNIE, pp. 85-91.
- MORRIS, "The Revival of Architecture," in FERNIE, pp. 92-102.
- HAUSER, from *The Philosophy of Art History*, in FERNIE, pp. 201-213.
- GOMBRICH, "In Search of Cultural History," in FERNIE, pp. 223-236.
- WIND, "Warburg's Concept of 'Kulturwissenschaft,'" in PREZIOSI, pp. 189-194.
- FARAGO, "Silent Moves," in PREZIOSI, pp. 195-212.
- BENJAMIN, "The Work of Art in the Age of its Technological Reproducibility," in PREZIOSI, pp. 435-442.
- DEBORD, excerpt from *Society of the Spectacle*, in EDWARDS, pp. 313-315.

Week 8: *PSYCHOANALYTIC APPROACHES*

ALL READ:

- ADAMS, chapters 9, 10 and 11.

FOR POTENTIAL GROUP DISCUSSION IN CLASS:

- ROSE, "Sexuality in the Field of Vision," in EDWARDS, pp. 167-173.
- MULVEY, "Fears, Fantasies and the Male Unconscious," in EDWARDS, pp. 173-178.

Week 9: *SEMIOTICS AND STRUCTURALISM*

ALL READ:

- ADAMS, chapter 7.

FOR POTENTIAL GROUP DISCUSSION IN CLASS:

- DAMISCH, "Semiotics and Iconography," in PREZIOSI, pp. 236-242.
- BAL and BRYSON, "Semiotics and Art History," in PREZIOSI, pp. 243-255.

Week 10: *POST-STRUCTURALISM AND DECONSTRUCTION*

ALL READ:

- ADAMS, chapters 7 (continued) and 8.

FOR POTENTIAL GROUP DISCUSSION IN CLASS:

- PREZIOSI, introduction to chapter 6 ("Deconstruction").
- MELVILLE, "The Temptations of New Perspectives," in PREZIOSI, pp. 274-283.
- HEIDEGGER, "The Origin of the Work of Art," in PREZIOSI, pp. 284-295.
- SCHAPIRO, "The Still Life as a Personal Object," in PREZIOSI, pp. 296-300.
- DERRIDA, "Restitutions of the Truth in Pointing ['Pointure']," in PREZIOSI, pp. 301-315.

Week 11: *POSTMODERNISM and POSTCOLONIALISM*

ALL READ:

- PREZIOSI, introduction to chapter 8 ("Globalization and its Discontents").

FOR POTENTIAL GROUP DISCUSSION IN CLASS:

- BELTING, from *The End of the History of Art?* in FERNIE, pp. 291-295.
- OGUIBE, "In the Heart of Darkness," in FERNIE, pp. 314-322.
- FOUCAULT, "What is an Author?" in PREZIOSI, pp. 321-334.
- KELLY, "Re-viewing Modernist Criticism," in PREZIOSI, pp. 352-355.
- MITCHELL, "Orientalism and the Exhibitionary Order," in PREZIOSI, pp. 409-423.
- SMITH, "Visual Culture Studies," in PREZIOSI, pp. 455-466.

Week 12: *FEMINISM AND GENDER STUDIES*

ALL READ:

- ADAMS, chapter 5.
- NOCHLIN, "Why Have There Been No Great Women Artists?" in EDWARDS, pp. 152-161.

FOR POTENTIAL GROUP DISCUSSION IN CLASS:

- PREZIOSI, introduction to chapter 7 ("Authorship and Identity").
- BATTERSBY, "The Clouded Mirror," in EDWARDS, pp. 129-133.
- CHICAGO, excerpt from *The Dinner Party*, and JONES, "The Sexual Politics of The Dinner Party," in EDWARDS, pp. 143-146, 146-152.
- POLLOCK, "Feminist Interventions in the History of Art," in FERNIE, pp. 296-313, and "Differencing, Feminism and the Canon," in EDWARDS, pp. 161-166.
- [Additional reserve readings to be announced in class.]
- OWENS, "The Discourse of Others," in PREZIOSI, pp. 335-355.
- BUTLER, "Performative Acts," in PREZIOSI, pp. 356-366.
- DOYLE, "Queer Wallpaper," in PREZIOSI, pp. 391-399.

Week 13: STUDENT PRESENTATIONS OF RESEARCH

FINAL PAPER DUE

Weeks 14 and 15: *FINAL EXAM PERIOD (no final exam in this course)*

COURSE ASSIGNMENTS:

The primary focus of this course will be the comprehension and critical discussion of the assigned readings. The texts are extensive, diverse and challenging. This makes it critical for every participant to complete each weekly assignment on schedule and to participate fully in every discussion. *All students must do all the assigned readings.* There will be no final exam. Your final course grade will take into account three major criteria:

- 1) Reading reports. At the beginning of each class, each student will submit a brief reading report (1-2 pages) on the required readings for that week, following guiding questions supplied by the instructor the previous week. Each reading report will receive a grade out of 5 points. Each report will also include a student-generated question related to the readings; during the class, the instructor will select several of these questions for group discussion. The top 10 grades for these reading reports will account for 50% (10 x 5%) of your final grade.
- 2) Participation. This is defined as coming to class, speaking up, working actively within groups, and giving a final brief oral-visual presentation on your written project in Week 13. It will count towards 10% of your final grade.
- 3) A Written Assignment. This bibliographic and research project will allow you to explore the possibilities and problems raised by applying various methodologies to a single work of art of your choice. This assignment requires that you critically apply at least four of the methodologies introduced in the course, demonstrating a multidisciplinary approach to your chosen work. The project will involve two stages of conceptualization and development: an annotated bibliography (due in Week 5, worth 10% of your final grade) and a scholarly paper (due in Week 13, worth 30% of

your final grade). The paper should be at least 12 pages (3000-4000 words) in length; details TBA. In total, the paper will account for 40% of your final grade.

EVALUATION PROFILE:

1. Reading reports	10 x 5% each = 50%
2. Participation	10%
3. Written Assignment	10% bibliography + 30% final paper = 40%
	<u>Total: 100%</u>

GRADING PROFILE:

A+=90-100%	B+=77-79%	C+=67-69%	D=50-59%
A =85-89%	B =73-76%	C =63-66%	F=0-49%
A-=80-84%	B-=70-72%	C-=60-62%	

Grading Criteria ('Rubric'):

An **A** paper is **EXCELLENT**. It is insightful and incisive, showing sophisticated and original thinking. It amply fulfills all the demands of the assignment, is thoroughly researched and elegantly written. It will have a clear, engaging and plausible thesis, a logical flow of ideas in the form of paragraphs with relevant topic sentences, and a persuasive conclusion. Transitions, grammar, spelling, word choice and use of citations are all excellent.

A **B** paper is **GOOD**. It fulfills all the demands of the assignment, is thoroughly researched and competently written. It presents relevant information, but may lack original thought or exploration. The thesis is generally clear and appropriate, but may not be insightful or well supported. Logical flow, transitions, grammar, spelling, word choice, citations and conclusion may not always be well handled.

A **C** paper is **SATISFACTORY**. It fulfills most of the basic requirements of the assignment, but is superficially researched and indifferently written and presented. The thesis may be confused, vague or unoriginal, and may provide little structure for the paper. Organization and logical flow may be haphazard and ineffective, and transitions, grammar, spelling and word choice may be deficient. Supporting evidence may be missing or irrelevant, quotations may be poorly integrated, and it may lack a real conclusion.

A **D** paper is a **MINIMAL PASS**. It is poorly researched, written and presented. It shows minimal effort on the part of the writer and little knowledge or understanding of the course material. It barely meets the most basic requirements of the assignment.

An **F** paper can be the result of a) neglecting to turn in the assignment at all, or b) not following the specific demands of the assignment, including formatting, deadlines and issues that need to be addressed, or c) demonstrating no knowledge or understanding of material covered in class, or d) handing in a paper that is so poorly researched, written and presented that it is not worth consideration, or e) plagiarism in part or in whole.

Further information on grading can be found in Capilano University's Calendar.

Operational Details:

Capilano University has policies on Academic Appeals (including appeal of final grades), Student Conduct, Cheating and Plagiarism, Academic Probation and other educational issues. These and other policies are available on the University website.

Attendance:

Students are expected to attend all regular class meetings. Failure to attend class regularly will be noted and will inevitably result in poor grades.

Class Participation:

Class participants are expected to come prepared for each meeting, having done the required reading and assignments, and to participate fully in discussions and activities. As noted above, participation (coming to class, speaking up, working actively within groups) will be noted, and at the discretion of the instructor will be used to bump up a marginal final course grade to the next higher grade (e.g., C+ to B-). As per Capilano University's Student Conduct Policy, all participants are expected to conduct themselves so as to help, not hinder, their fellow students, staff, and instructors in achieving their common goals; you are urged to familiarize yourself with this Policy.

Missed Exams:

Make-up tests are given at the discretion of the instructor. They are generally given only in medical emergencies or severe personal crisis. Students should be prepared to provide proof of inability to write the test on the scheduled date (e.g., a letter from a doctor).

English Usage:

It is the responsibility of students to proofread all written work for any grammatical, spelling and stylistic errors. Marks will be deducted for incorrect grammar and spelling in written assignments.

Incomplete Grades:

Given at the discretion of the instructor, an 'Incomplete' grade is generally granted only in medical emergencies or severe personal crises. It can be temporarily assigned only under the following conditions:

1. The Incomplete is satisfactorily arranged in advance with the instructor.
2. A specific date for the completion of the outstanding assignment(s) is mutually agreed upon.
3. There is a justifiable reason (e.g., illness, severe personal crisis) for not completing the work as scheduled.

Electronic Devices:

In order to minimize distraction and disruption, please note that handheld electronic devices (cellphones, smartphones, calculators, electronic dictionaries, music players, etc.), tablets and laptop computers may NOT be used in class or during examinations unless specifically authorized in advance by the instructor. During an exam, turn off all such devices and remove them from the desk.

Written papers:

All papers must be submitted in hard copy format. No e-mail submissions will be accepted. Late submission of papers will be penalized 2 percentage points per day late (as per the evaluation profile above) unless an authorized extension is arranged in advance with the instructor. (This penalty also applies to papers that have been granted authorized extensions if they are turned later than the newly agreed-upon date.) For example, if you scored 18 out of 20 points for a paper but it was turned in one day late, you would receive a grade of 16/20.

Cheating and Plagiarism:

Plagiarism is the presentation of another person's or source's words and/or ideas as if they were one's own. It ranges from an entire assignment which is not the student's own work to specific passages within an assignment taken from a source without appropriate acknowledgement. Plagiarism will not be permitted in this class. Students are responsible for ensuring that they understand and follow the principles of proper documentation and scholarship. If in doubt about these matters, students should consult their instructor, the Writing Centre or the Library. Students are responsible for ensuring that they understand what constitutes cheating and plagiarism and that these violations of proper academic practice have serious consequences. The Procedure of Capilano University's Cheating and Plagiarism Policy will be strictly enforced, and you are urged to familiarize yourself with it.

Emergency Procedures:

Students are expected to familiarise themselves with the emergency procedures posted on the wall of the classroom.
